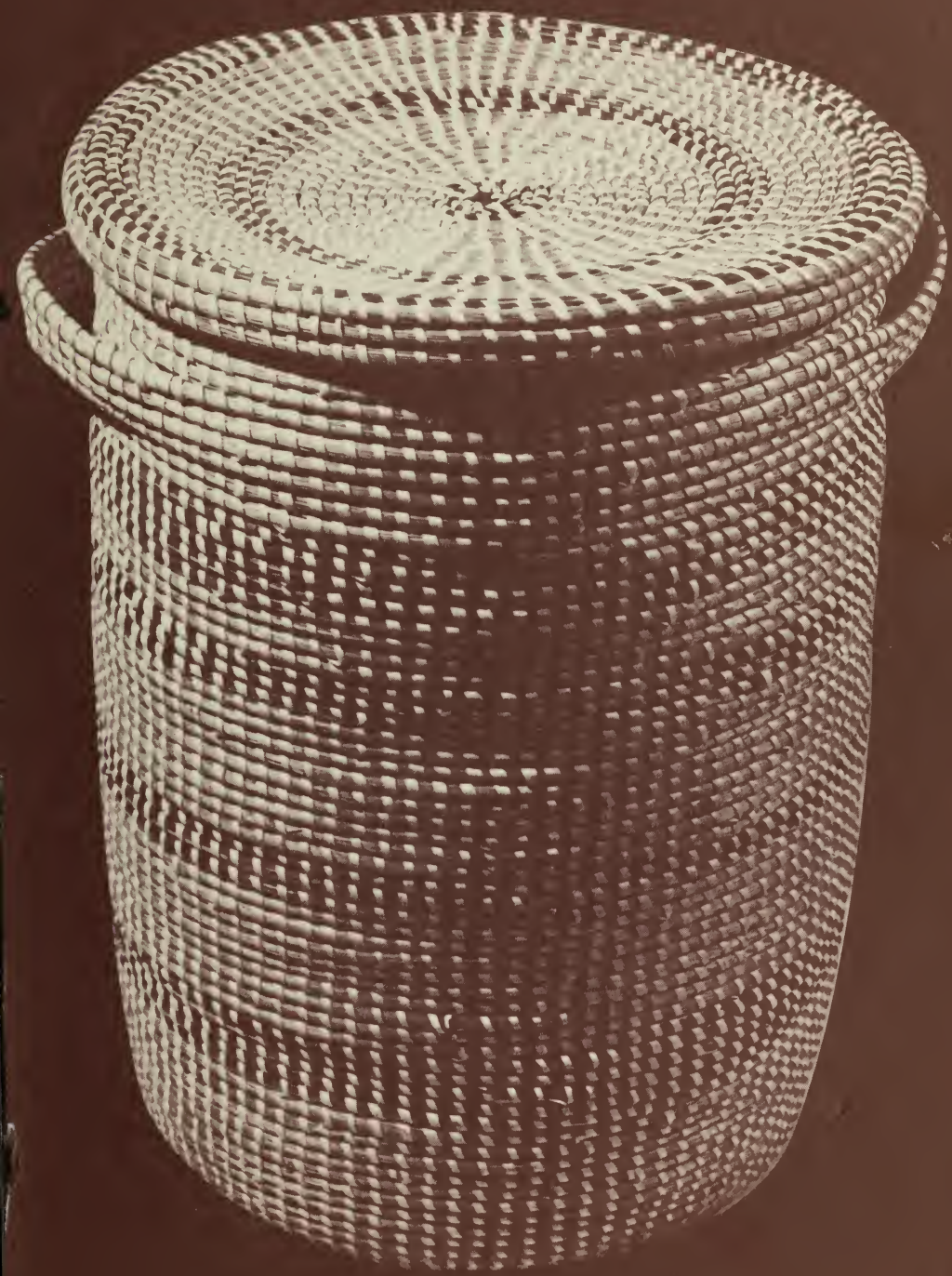
THE NATIONAL HERITAGE FELLOWSHIPS
1984



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THE NATIONAL ENDOWMENT FOR THE ARTS
FOLK ARTS PROGRAM

The National Endowment for the Arts is proud to present the Third Annual National Heritage Fellowships to significant folk artists who have been nominated for national honors by the general public and judged worthy by both the advisory panel of the Folk Arts Program and the National Council on the Arts.

This year, the seventeen artists come from thirteen states, six of them new to this program: Alaska, Hawaii, Iowa, Massachusetts, Nebraska, Virginia. They join the thirty-one folk artists already honored by the Endowment in previous years. It is very special company: an assemblage of remarkable people, reminding us forcefully of the artistic depth and cultural breadth that is our national heritage.

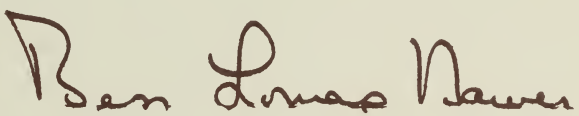
The National Endowment for the Arts welcomes the seventeen artists described in this booklet to the distinguished company of National Heritage Fellows. We welcome, as well, the general public to the contemplation and enjoyment of the artists honored at this time.

F.S.M. HODSOLL
Chairman

This is the third year that the Folk Arts Program at the National Endowment for the Arts has undertaken the happy task of evaluating the many nominations for National Heritage Fellowships. For us it is an important educational experience, one that often teaches concepts of beauty, quality and utility from perspectives previously outside our experience. We are forced to grow in our understanding of the people of our nation and the artistic skills they value. There is excitement even in the gathering of objects, films, recordings and descriptions for advisory panel meetings. At times we are nearly overwhelmed by the volume, but a sense of wonder and anticipation always energizes us.

We have been as unbureaucratic as a Federal agency can be in making guidelines for nominations for these Fellowships. There are no forms. Any citizen of this nation can send in a nomination. The evaluation process is rigorous, but we have left the door open to all the keepers of American folk traditions.

Each of the artists described here will probably tell you that they are only students of older and greater masters who have gone before; they may even maintain that there are other present-day artists within their traditions who should be honored. This is good news. There will be opportunities to celebrate their skills. But these are the great American artists chosen for National Heritage Fellowships in 1984. In a larger sense we did not choose them; they have used their lives to choose creativity, beauty and quality and it was that life process which recommended them to this celebration of artistry in American life.



Bess Lomax Hawes
Director
Folk Arts Program

CLIFTON CHENIER

Clifton Chenier was born 59 years ago in Opelousas, St. Landry Parish, Louisiana, the son of a musician. Clifton's family spoke French, a tradition he has continued in his own family and in his recordings. Clifton is heir to a Black Creole culture that, like the famous gumbo of the area, is complex, rich and nourishing with ingredients derived from Africa, France, the Caribbean, and the Houma, Choctaw, and Chitimacha people native to Louisiana. Some progenitors of the culture were *gens libres de couleur* (free people of color), a plantation-owning Black Creole aristocracy that included some who were slave owners. Others were slaves brought to Louisiana during the early nineteenth century slave revolts in the French West Indies. The rigid color line *les americains* brought to Louisiana has been oppressive, but Black Creoles are proud of all their ancestors: Africans, Europeans, Indians.

Black Creole music was in transition when Clifton was born. A small diatonic accordion, an inexpensive import from Germany, had become popular a generation earlier and was being played with zest and fire. The *frottoire* (the common washboard) had been adapted as a rhythm instrument and Afro-American blues guitar and vocal styles were influencing local musicians. Clifton began performing at house dances where the furniture was pushed aside to make room for the dancers. He wanted more flexibility in keys and style than the little accordion allowed, so he turned to the piano accordion. The percussion of Clifton's bands grew complex, and he was welcomed to the smoky juke joints and sweaty dance halls between Houston and New Orleans.

The competition in those halls was rhythm and blues and rock and roll and Clifton borrowed what he needed from both idioms. The dance halls were noisy, so his music became electric and wall-bursting loud: electric guitars, bass, drums, saxophone and a frottoire made of corrugated stainless steel and worn like a vest. It became a music for wild dancing, yet it retained melodic beauty and a complexity between blues and jazz, a new and deeply expressive folk music. There are other creators of the form that came to be called *zydeco*, but they will tell you that Clifton Chenier is the father of this music; that his accordion, voice, composition skills, and Red Hot Louisiana Band largely defined their music as well as his own. Clifton travels internationally now, but the credo for creativity that he explained to folklorist Barry Jean Ancelet earlier this year emphasizes place: "Where you came from is where you are. Whatever you are, be that."

BERTHA COOK

Bertha Cook is the central figure in transmitting a family skill learned from her grandmother and now extending to her granddaughters—five generations of craftswomen, practicing an art of knotting and tying. Their style of needlework began in colonial times and is related to candlewicking, although the technique is more difficult and the results more durable. Done with white thread on white cloth, the elegance of the work results from exactness of stitchery and complexity of design. Mrs. Cook has made over a thousand bedspreads using these skills.

As she works, dot after embroidered dot materializes like magic on the length of white cotton across her lap. She uses no frame and sketches only the bold outline of the design in a light blue that disappears with washing. Patterns have been handed down through her family: Bird in the Tree, Rose of Sharon, Bowknot and Thistle, Napoleon Wreath, Sunflower. Her contribution to design repertoire is the lovely Grape Wreath, a stately figure with a circle of grapes and grapevine. Her sense of design and balance are nearly flawless, and she enjoys improvising leaf shapes as she sews. "You don't find any two leaves the same in nature," she points out.

Mrs. Cook made her first spread at the age of eighteen, when her mother also taught her the craft of fringe tying, the ornamental border that traditionally completes the knotted bedspread.

After seventy years she tends to turn over the fringe tying to younger eyes, but still glories in the knotting. "I like it because of the beauty of it." Mrs. Cook has lived all her life in the Blue Ridge, in Watauga County, North Carolina, where she was born in 1895. The North Carolina Folklore Society has honored her with its Brown-Hudson Folklore Award, and she has many admirers and friends among the people of her county.

ELIZABETH COTTEN

Elizabeth Cotten was born in 1893 near Chapel Hill, North Carolina. The song for which she is most widely known—"Freight Train"—was composed at age twelve as a "makeup" song for a family gathering. "We used to go over to the railroad track and play," she says. "We'd take straight pins, lay them on the railroad track and make little alphabets out of them. We'd know just about the time when the train was either coming or going, and the train would run over the pins and mash them together, stick them tight together, and we'd have a little box of alphabets out of pins. . . . After that, me and my brother we'd have to cut wood. We would each have a song, he had his and I had mine. We used to sing about trains. That was the beginning of me writing 'Freight Train,' right about then. That was a long time ago . . ."

Mrs. Cotten learned to play an instrument by picking out tunes on her brother's home-made banjo. Like many Black children of that time, she was unable to stay in school and by age nine was a domestic worker. At age twelve she had a live-in job in Chapel Hill, earning a dollar a month that her mother saved to buy her first guitar. She taught herself, first laying the instrument flat on her lap and picking one string at a time. Later, she began to master complete chords, picking the guitar up upside down in the position most comfortable for a left-handed person. She still plays that way, the treble strings on top, picking with three fingers.

By age fourteen, young Elizabeth was in firm command of a large repertoire of rags and dance tunes, some of her own composition, all decorated with her lyric musicality. But she experienced a religious conversion during her teens, gave up "worldly" music, and laid down her instrument for almost fifty years.

Mrs. Cotten was selling dolls at Christmas time in Lansburgh's Department Store in Washington, D.C. when a chance meeting with composer Ruth Crawford Seeger led to her obtaining a job as housekeeper for the Seeger family. She worked for the family for ten years, eventually picking up one or another of the family guitars and working her fingers back into flexibility.

The Seegers are a family of musicologists, composers, collectors and performers. Peggy Seeger happened by a practice session and was surprised and awed by a lyrical rippling style, part blues, part parlor guitar. She told brother Mike and soon Elizabeth Cotten was performing with Peggy and Mike at music clubs and festivals. Last year she and Mike celebrated her 90th birthday by beginning a national tour that stretched from New York to Hawaii. Along the way they again met hundreds of budding guitarists learning the gently syncopated style young Elizabeth created long ago, on a guitar she paid for by washing dishes and mending socks, earning a dollar a month.

JOSEPH CORMIER

Joe Cormier was born in 1927 in the Acadian fishing village of Cheticamp, Inverness County, Nova Scotia. Cheticamp lies on the northwest coast of Cape Breton Island and, although the dominant culture is Acadian and Joe grew up speaking French, the violin traditions of his village are largely Scottish. These traditions are complex, the violin repertoire is huge and the sound, once heard, is forever remembered.

Joe began to play violin at age five; as a teen-ager he became protege to Cape Breton's most respected musicians, Angus Chisholm and Winston "Scotty" Fitzgerald. Working first with Scotty Fitzgerald and later by himself, Joe performed in virtually every dance hall on Cape Breton Island.

While Joe mastered the full Cape Breton repertoire, he considers himself to be first and foremost "a dance fiddler." When he came to the United States a quarter century ago, Joe was sought out by the members of the French-American Victory Club of Waltham, Massachusetts, to play for their weekly Maritimes-style quadrilles. These dances, which began in the early 1930s as community fund-raising "kitchen junkets" represent the oldest unbroken quadrille tradition in New England. They —and Joe—perform a vital role in preserving the cultural identity of Boston's maritime community.

During the 1970s Joe produced two recordings of Cape Breton violin music; his extraordinary technique and musicianship dazzled the folk music world and brought him invitations to perform outside his own community. He has appeared at the Smithsonian's Festival of American Folklife, at two National Folk Festivals, and in 1982 performed concerts in five Asian nations during a six week tour for the United States Information Agency.

Many Cape Bretoners live in Waltham, Massachusetts, Joe's adopted home town. One of these fellow citizens wrote in a nominating letter: "While we are proud to be U.S. citizens, we have worked hard to keep our [Cape Breton] traditions alive for ourselves and our children. . . . It is a real pleasure for us to see the recognition given Joe and his music in the folk arts community, because in some small way we all share in it. To us he represents the best. . ."

BURLON CRAIG

The tradition in which Burlon Craig works began in the early nineteenth century when rural masters began establishing alkaline-glaze stoneware potteries along the western Piedmont of North Carolina. Mr. Craig's techniques are little changed from those used by these pioneer potters. He shovels his clay from the bottomland along the South Fork of the Catawba River and then trucks it home and grinds it in a pug mill. Next, he turns his jugs, jars, pitchers and other forms on his foot-powered treadle wheel, pulling up the walls of the pots as he pumps the flywheel with his left foot. His alkaline glazes are made from local materials—usually crushed glass bottles, wood ashes, water and clay—and then finely ground in a hand-turned stone mill. Finally, he "burns" his wares in a huge wood-fired groundhog kiln, a long and arduous task lasting eight to ten hours. As the temperature rises far above 2000° the pots heat up to a white-orange hue, while red flames and black smoke belch from the chimney.

Burlon Craig's shop has become a mecca for students of the alkaline-glazed stoneware tradition because, unlike other local potters, he has retained all the old techniques so that one can witness in his operation the living craft in all its range and detail. He was born in 1914 in the Catawba Valley where he still lives and works and became involved in the local craft of pottery early, his first job being to chop firewood for a neighbor's kiln. By age fourteen he had turned his first successful pot. A half century later, he is still turning out the classic shapes: jugs, churns, pitchers, flower pots, face jugs, rabbit bowls. There is a purity to his work: his shapes are elegant, the textures of his glazes are rich and earthy. His long experience shows in the deceptively simple forms he most favors. A generous man, he shares his skills and is patient with those who wish to learn from him, for he feels, as do his fellow citizens in North Carolina, that the stoneware craft tradition of which he is a master is an ornament to the state and the nation.

ALBERT FAHLBUSCH

Albert Fahlbusch lives in Scottsbluff, Nebraska, and is a notable performer upon the hammered dulcimer as well as a master builder of the instrument. The hammered dulcimer is a trapezoid shaped instrument of the zither family. It is played by tapping the metal strings with a pair of soft hammers; the instrument is usually placed on a table or a stand and the performer sits in front of it. An ancient instrument known from China to England, it was brought to Nebraska primarily by German-Russian immigrants, who enjoy its delicate melodic line and particularly relish it as an accompaniment for their Dutch Hop polka dance style.

Mr. Fahlbusch began playing the hammered dulcimer in 1952, and a few years later decided to construct an instrument. Drawing on his excellent mechanical sense and developed woodworking abilities, he rapidly became known for the beauty and excellence of his instruments. A few of his dulcimers have been sold to lovers of music, but he does not make them with any intention of selling them. Rather, he hopes "to make each one better than the last." He continually experiments to improve the tonal quality, and he intends his instruments to be played, not looked upon as art objects. In 1979 the Folk Arts Program awarded grants to five apprentices for study with Mr. Fahlbusch, so that for one year he was able to abandon his regular occupation of cement truck driver and concentrate all his time and energies upon the construction of instruments.

Although Albert Fahlbusch has been invited to festivals across the country, his principal musical activity is playing for dances, weddings, and other celebrations in the German-Russian communities of western Nebraska. He is pleased that his son has followed him in the building and playing of the family instrument. So the venerable German-Russian hammered dulcimer tradition is safe, we hope, for another generation.

JANIE HUNTER

Janie Hunter was born on Johns Island, South Carolina, one of the famous Sea Islands. Sea Island people are noted for their retention of African cultural influences and for their creation of a rich body of game, work and religious songs, stories, and craft skills. The first collecting of Black spirituals began there during the Civil War. Since then scores of collectors have found the hospitable working folk of the Low Country richly productive in song, story, and craft skill, and the collecting continues.

Janie Hunter is the matriarch of a family notable there for its musical artistry. Her voice is as strong and clear as a clarion bell and she carries in her memory a large repertoire of religious songs. Many of these came from her father, Joe Bligen, a fisherman and part-time farmer. Mrs. Hunter is an artistic decision-maker as well as a singer for the Moving Star Hall Singers, a group named for a Praise House on Johns Island, the place where community people meet for prayer services, social gatherings and singing. The music heard in Moving Star Hall is happy, a music in celebration of life, freedom, and a deeply felt religious optimism, the dawning of a better world. Mrs. Hunter and her friends and family sing not only with their voices, but with their hands and feet as well. They plan no program. They sing as the spirit moves them, feeling the forces of faith and unity.

Like many other folk artists, Janie Hunter is multi-talented. She carries in her memory a collection of animal stories, many with little songs by animals interwoven. They are about Fox and Rabbit and Partridge and Rabbit, but they teach the ways of people. They are for the amusement of children and adults, but they also show the uses of wit and logic. Mrs. Hunter is a maker of fine quilts notable for a color tonality and design arrangement found in the Sea Islands and reminiscent of West African design. She is a maker of sturdy brooms, a keeper of folk medicine techniques. She learned and remembered all these skills, and she is also an activist and transmitter. She has trained her children and the children of neighbors to respect and keep the beauty and artistic self-sufficiency of an important American place.

MARY JANE MANIGAULT

Every day in the open air Market Square of Charleston, South Carolina, a Black lady named Mary Jane Manigault sits in her own corner behind 30 to 50 coiled grass baskets. There is a dazzling variety in shapes, natural color combinations, and sizes. She explains her technique to market-goers as she twines narrow palmetto strips around bundles of sweet grass and pine needles in one of the oldest traditional Afro-American art forms—a craft practiced in the United States continuously since the late seventeenth century.

In those days, European colonists in the Carolinas, trying to establish agriculture in coastal wetlands, experimented with growing rice, to them an unfamiliar crop. Experienced Black tropical farmers, imported slaves from Africa, saved the floundering industry by their know-how, introducing appropriate agricultural practices and a range of specialized tools. These included various kinds of work and winnowing baskets.

Since those times, coiled basketry has flourished in Black communities of the South Carolina offshore islands. The makers of these Sea Island baskets continue to try new shapes and sizes and ever more subtle combinations of the gold, yellow and brown of their materials. Parents teach their children how to make a good basket, and, although the adult weavers are all women, every young Black male in the basket making region has tried his hand at it and used his earnings for pocket money.

Most researchers agree that while there are many makers of fine coiled basketry in the South Carolina Low Country, Mrs. Manigault stands out because of the excellence of her work, the sculptural quality of her forms and her imaginative use of natural design and color. She experiments but never overdecorates; she works quietly as exemplar to her community, keeping the standards up, displaying always the eternal values resident in fine workmanship, and the aesthetic impact of a venerable artistic tradition.

GENEVIEVE NAHRA MOUGIN

Genevieve Mougin, an extraordinary lace-maker, lives in Bettendorf, Iowa. Her parents came to this country from Lebanon seventy-five years ago, settling first in Illinois and moving in 1921 to Iowa where Mrs. Mougin's father, Hassan Nahra, supported his family of eleven sons and daughters by truck farming.

The family spoke Lebanese at home and the children were brought up in Lebanese tradition. Mrs. Mougin's mother began training her daughter to do needlework when she was only seven. She was taught how to make lace using an ordinary sewing needle and fine linen thread, a craft known throughout the Middle East and called Phoenician, Syrian, Armenian, Arabian or simply knotted lace. Each piece begins with a center ring of twenty stitches and works in concentric designs, each stitch forming a single knot, knot upon knot. She uses no pattern books or printed materials; her designs, she says "come straight from my head." And for this reason, every one of her pieces—like a spiderweb—is different from every other.

Mrs. Mougin has worked full time most of her life, first as a tailor for twenty-six years, in a Detroit defense plant during World War II, and for twenty years on the assembly line of a factory soldering tiny parts for guided missiles. Her needlework had to be done evenings and in spare weekend hours until her retirement in 1973. Now she modestly says that her time spent with lace is "just something to do with my old age." Her most ambitious piece, a forty-eight inch drum tablecloth, took her twenty-eight months to complete, and even an eight inch doily or snowflake can take as many as forty hours.

Wearing two pairs of glasses because of the delicacy of the work, Mrs. Mougin still weaves her magical designs, passing her work along to her nieces and nephews and other close relatives to keep in memory of her patient creativity. They frame them, she says, and put them on the wall, and the spinner's fingers still work on, making beauty and order out of plain white thread, keeping a portion of Lebanese heritage alive in a new land.

MARTIN MULVIHILL

Martin Mulvihill was born in 1923 in Ballygoughlin, West Limerick, Ireland. His mother was a fine traditional fiddler and his first instruction came from her. Later he learned the rudiments of music from a local teacher "who was more of a classical player," but his mother's style remained his primary influence. There was much fine traditional music to be heard in the Kerry/Cork/Limerick border lowlands during the thirties and forties, and young Mulvihill picked up tunes and instrumental techniques from local musicians at weddings, parties and dances.

Later he added piano and button accordion to his instrumental skills, and in 1971, when he and his young family had moved to New York City, he began teaching Irish music to a few Bronx neighborhood children. His versatility and superb traditional repertoire soon brought him so many students he was able to quit his regular job and teach full time. Full time, for Martin Mulvihill, means seven days a week, and he now commutes to Irish communities in Brooklyn, New Jersey, Connecticut and Pennsylvania, while still maintaining the original Martin Mulvihill School in the Bronx where he teaches children from 6 to 18 the basics of music notation and the traditional Irish instruments: fiddle, tin whistle, drums, piano, and button and piano accordion. His reputation as a teacher is enormous as his hundreds of pupils have achieved remarkable successes in competitions and festivals in both the United States and Ireland.

Martin Mulvihill is a fine musician as well as gifted teacher. Though he continues to pick up new tunes on his frequent trips to the old country, he also continues the traditional purity of style he learned as a boy. He uses the long bowing technique of southern Ireland, playing rolls rather than triplets for embellishments, holding to the long elegant lines of the old melodies and adding subtle variations in timing, phrasing or intonation to provide a "lilt" to the music. And nowadays he is sometimes joined by his four children: Dawn plays fiddle and tin whistle, Gail the tenor banjo, and Brian the drums. Brenden Mulvihill has become a noted concert and recording performer in his own right and has carried the folk violin tradition that began with his grandmother to festivals and concerts in all regions of the United States as well as Europe. So Martin Mulvihill is a teacher who has clearly fulfilled his first teaching responsibility; here at last we have a cobbler whose children are well shod.

HOWARD "SANDMAN" SIMS

Howard "Sandman" Sims was born in Los Angeles, California, during an undisclosed year. His age, he maintains, is "a matter of opinion." He learned to dance from his father, a barber, and eleven brothers and sisters, all good dancers. He turned professional at an early age, moved to New York in 1946, and danced at the well-known Apollo Theater in Harlem for seventeen years.

Mr. Sims trained as a boxer but gave up the ring after breaking his hand twice. It was in the ring, however, that he first hit upon what was to become his specialty, the sand dance. "I used to do some fancy steps when I was standing in the rosin box," he says, "and the people liked that better than my fighting." He worked up an act dancing on a board lightly sprinkled with sand, producing a cool slippery sound and it was this "sandman" act that kept him going when tap dancing virtually disappeared. Music was part of the problem: tap is too subtle for the heavy beat of rock and roll. And for a time politics interfered. Ironically, the Black pride movement of the sixties scorned tap dancing, so while white dancers like Fred Astaire and Gene Kelley continued their careers, the great Black dancers of the period often went unemployed.

Nowadays with a revival of interest in tap, Sandman Sims tours frequently abroad, conducts appearances in schools and offers workshops passing on his knowledge, enthusiasm, and skills to younger generations. He is one of the main performers in a widely heralded film, "No Maps On My Taps;" he has appeared with Count Basie, Duke Ellington, and Lionel Hampton; and he has toured Africa for the Arts America Program of the United States Information Agency. But Mr. Sims remains in touch with the source. Even today, he occasionally participates in "challenge dances" on Harlem street corners, just as he did as a young man coming up in the business, taking turns to show his skills, letting the people and dancers of Harlem award their own Heritage Fellowship to a great artist they knew first.

RALPH STANLEY

Ralph Stanley and his older brother Carter were reared in the Clinch Mountain area of southwestern Virginia near the village of McClure. They learned ballad singing and banjo frailing from their mother, and her repertoire and musical style still guide Ralph. That repertoire ranged from narrative songs out of the oldest English language traditions to nineteenth century hymns sung *a cappella*. Ralph's continuation of *a cappella* singing has led to a revival of unaccompanied singing in contemporary bluegrass bands. Nowadays bluegrass bands everywhere include *a cappella* religious songs in their programs, drawing both material and style from Ralph Stanley.

Ralph was the banjoist in the duo he formed with his brother Carter, and a sample of his mother's driving banjo is found on most of Ralph's records and in every performance. The Stanley Brothers began performing on local radio in 1946 as teenagers. Later they broadcast daily programs on Bristol, Tennessee's WCYB, "the five state station," with a signal that reached portions of Virginia, Kentucky, Tennessee, West Virginia, and North Carolina. Ralph was always the musical linchpin, his voice edged with a quality unmistakably from the mountains, his selection of material always from the core tradition. Carter was the spokesman, joke-teller, songwriter and personality in the duo and in the later bands they organized.

When Carter died in the mid-1960s, few expected the quiet brother to go on. He moved away from the city, back to the old homeplace at McClure. He told an interviewer, "Some people have told me I ought to continue. I appreciate that. I'm going to." He began reassembling small

groups of like-minded musicians, recording for small companies brave enough to issue recordings of undiluted Appalachian sound.

These recordings showed that Ralph Stanley was unrepentant in his devotion to the core tradition and was delving even deeper into the wellspring. The sharp edges of his voice and banjo were sharper than ever; he breathed new life into the old forms. He has continued in his unswerving ways, the creator of a sound so traditional that he is considered by many to be the epitome of "mountain soul," the musician who is the best exemplar of the "high lonesome sound" so important in Appalachian music. Bill Monroe, some say, is the inventor of bluegrass music; Ralph Stanley, some say, is its savior.

MARGARET TAFOYA

The Tewa language is spoken in six pueblos of the Rio Grande Valley of New Mexico. And Tewa-speakers have been hand-producing pottery since about 500 A.D., the emergence of pottery in the region coinciding with the development of agriculture which made possible for the Pueblo peoples a more settled existence than that led by their hunting and gathering ancestors. One of the six pueblos, the Santa Clara, has long been noted for the liveliness of its pottery tradition. It was into this pueblo that Margaret Tafoya was born early this century.

Her family has been potters as far back as records exist. A 1983 exhibition at the Denver Museum of Natural History included more than 100 pots by 6 generations of her family, the earliest made by her great-grandmother around 1934. But it was her mother, Sara Fina Gutierrez Tafoya, who was Mrs. Tafoya's chief aesthetic influence. Daughter and mother are best known for their ability to make unusually large pots—thirty inches or more high; few other potters attempt such tour de forces, which require digging special clay, months of careful drying of the unbaked body, a meticulous firing to achieve uniform color and prevent cracks, and many hours of polishing to achieve the desired mirror-like finish. Margaret Tafoya does not paint designs on her pots but often carves a "bear paw" design on the neck of the vessel. "It is a good luck symbol," she says, "the bear always knows where the water is."

She makes only hand-coiled vessels and digs clay from deposits on Santa Clara land. She insists that her descendants do likewise and further requires them to fire their wares with natural fuels in an open fire and finish their vessels to the characteristic luster by rubbing surfaces with a smooth stone.

Though she considers herself a traditionalist, Margaret Tafoya has improvised freely within the overall Santa Clara ceramics tradition. It is testimony to her significance as a master potter that her style is easily recognizable and has been taken up by her children and grandchildren.

DAVE TARRAS

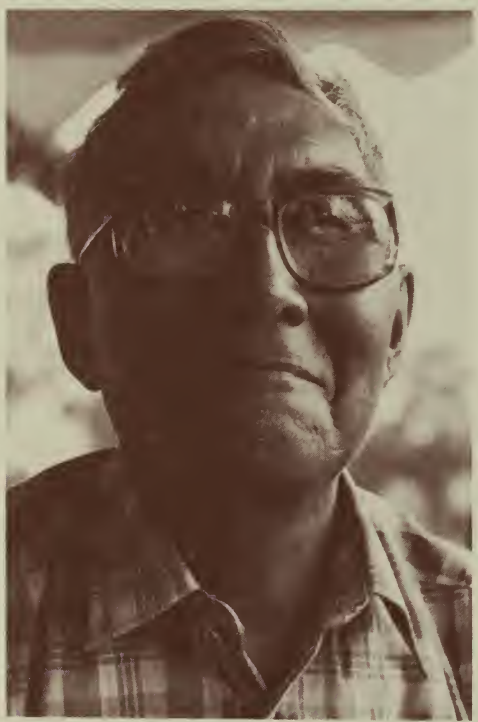
For five decades clarinetist Dave Tarras has been the leading exponent of klezmer music, an instrumental dance music brought to this country by Jewish immigrants from Eastern Europe. Like the Yiddish language, *klezmer* is a creative combination. It blends the long melismatic line of cantorial phrasing with the bright bouncy rhythms of Eastern European village dance tunes, the shepherds' clarinet with the gypsy violin, the instrumental techniques of art music with the free improvisational style of near-eastern folk instrumentalists.

Dave Tarras arrived in the United States in 1921 from his birthplace in the southern Ukraine. Among his ancestors were three generations of klezmer musicians who had transformed into klezmer whatever sounds they had heard during their Eastern European wandering. An accomplished instrumentalist when he came to New York, Mr. Tarras began playing for local weddings and celebrations. His recording career began in 1924 with two pieces for Columbia Records; he has since recorded hundreds of times. His proficiency and penetrating warmth led to his employment by many of the great Jewish composers and orchestra directors of the period; he performed and recorded for the Yiddish theater where he worked with such notable performers as Molly Picon, Moyshe Oysher, and Maurice Schwartz and became the favorite accompanist for such great cantors as Leibele Waldman and Jan Peerce. But he kept returning to the immigrant Jewish community, refreshing his traditional repertoire, and investigating once again the roots of his musical creativity.

During the past ten years Dave Tarras has inspired and instructed a new generation of musicians in the buoyant humor and resiliency of Jewish music; they have heard the liquid, lyrical passages and the human cry in his instrument. Most have been instructed by his recordings, but a few have found their way to the door of the master.

PAUL TIULANA

Paul Tiulana was born in 1921 on King Island in the Bering Straits just off the Alaskan Seward Peninsula. He is an Inupiaq Eskimo and an Elder in the King Island Eskimo community. He is also a major force within the community for the maintenance and preservation of cultural traditions. He exemplifies qualities important in Inupiaq culture: he is an accomplished ivory carver, mask maker, singer, and drummer. He has made the survival of the culture and heritage of the King Islanders a major concern, and he devotes a great part of his life to this work. It is not an easy task. The King Islanders were forced to leave King Island in the 1950s and are now settled in Nome, Anchorage and other locations in Alaska. Mr. Tiulana teaches carving classes and workshops through the native organizations that serve Anchorage, and he has been a member of the King Island Dancers for forty years and their leader since 1956. Their highpowered and spirited dances have been performed throughout Alaska and in the lower United States. He spearheaded a project to build a traditional skin boat, or *umiak*, in 1982. He played a key role in the revival of the ceremonial Wolf Dance which was finally performed in 1982 for the first time in over fifty years.



In the fall of 1983, Paul Tiulana was named Citizen of the Year by the statewide Alaska Federation of Natives for his work in promoting cultural heritage. It is rare that such civic awards are received by practicing artists. Paul Tiulana is an exemplary craftsman, a vigorous and subtle dancer, an expressive singer. He knows and can teach the survival crafts once so essential to the preservation of human life in the Arctic, skills still vital to the maintenance of morale and dignity among native populations. On completing the skin boat project—a labor of some years' length—he wrote, "I have been taking a walk in the past." But Paul Tiulana walks firmly every day in the present, preserving and polishing for his descendants and others the traditional values, the subtle forms, the complex aesthetic skills they can take with them into the twenty-first century and beyond.

CLEOFES VIGIL

Cleofes Vigil lives in the small ranching community of San Cristobal, New Mexico. He raises fruit, vegetables and livestock in the high mountains of the Sangre de Cristo range that overlook the San Luis and Taos valleys. Sr. Vigil's family has lived in northern New Mexico for centuries, and he is a descendant of the early Spanish settlers of that area, the first Europeans to become permanent residents of what is now the United States. Sr. Vigil says of himself:

"I play the mandolin and sing old songs and religious chants *(alabados)*. My religious chants came from Spain with the first settlers and are very old and I am sorry to say that I am one of the few that sings them exactly the way Juan de Oñate and his settlers sang them when they came to the New World. I have kept them, and know many for different occasions, and of course I would like to share this history of the mountains of the Sangre de Cristo with my people and others. . . . I talk Spanish and some English, and some of my music is a mixture of Indian and Spanish. All of this history has been passed to me by my ancestors and I have preserved it because to me, it is beautiful and penetrates the heart. I do not have training in show business . . ."

Sr. Vigil at the age of thirteen joined the fraternal order of Los Penitentes. As a *cantante*, or singer, he has participated in their rituals through the years, preserving the ancient way. Many of his *alabados* come from the Penitente repertoire, and have most generally been kept not so much secret as private. Sr. Vigil is one of the few *cantantes* who is willing to sing widely in public; he has performed on many university campuses across the

nation as well as at the National Folk Festival and the Smithsonian's Festival of American Folklife on the National Mall.

In addition to his musical talents and his exceptional repertoire of Spanish-language songs, Cleofes Vigil is a master storyteller, with a delivery compelling and animated. His stories are traditional, most learned from his parents and grandparents, and his renditions bring to life a time before his own. Storytelling in Hispanic New Mexico is a tradition little influenced by other cultures, and Cleofes Vigil in his stories as well as his songs has retained an artistic repertoire and style of immense interest and importance.

EMILY "AUNTY KAU'I" ZUTTERMEISTER

The distinguished Hawaiian artist affectionately known as "Aunty Kau'i" was born Emily Kauiomakawelinalaniokamanookalanipo on the Island of Oahu in 1908. She is of Hawaiian descent and her parents followed the Hawaiian practice of the time and gave her to her maternal grandparents to raise. Thus she grew up surrounded by old Hawaiian custom. Her uncle, Sam Pua Ha'aheo, was a policeman and an elder in the church, but his traditional duty was that of the *lawai'a kilo*, the fish spotter who stands on a high place and directs the fishing boat. He kept his knowledge of the hula and the ancient chants secret until he was an old man.

In 1933, he decided it was time to pass on this knowledge. He opened a *hula halau* (hula house) on the shore of Kahana Bay beside his fishing shack. Aunty Kau'i had married Karl Zuttermeister, a mainlander of German descent who was fascinated with all things Hawaiian and eager for his wife to learn the old forms. She reluctantly agreed; her study and practice demanded every week night for three years. After her graduation, she began to teach her uncle's chants and hulas to other Hawaiian girls, including her own daughter, Noenoe and her granddaughters. She has been passing these deep traditions to others for fifty years.

In 1970, the Bernice P. Bishop Museum in Honolulu published a study entitled "The Research on the Culture of the People of Hawaii." Only five people—all of them women—were identified in this important document as *loea hula*, or experts in the traditional hula and of the five, only Aunty Kau'i is still active. She serves as a model of purity and classicism for hundreds of younger artists. "For some of us," one wrote, "her name has been synonymous with hula since we were children. Her reputation precedes her, and, for all, the opportunity to study under her has been a privilege."

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This ceremony and related activities have been planned with the assistance of the National Council for the Traditional Arts, Inc. (NCTA), John Holum, Chairman.

National Heritage Fellowships are open to exemplary master folk artists and artisans who are nominated by one or more citizens for the one-time only awards. Qualifying criteria are authenticity, excellence, and significance within a particular artistic tradition. Those nominated should have a record of ongoing artistic accomplishment at a level which would make them worthy of national recognition. Selection of the fellows is by peer panel review from among those nominated.

For information about nominating a folk artist or artisan for a fellowship, write:

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